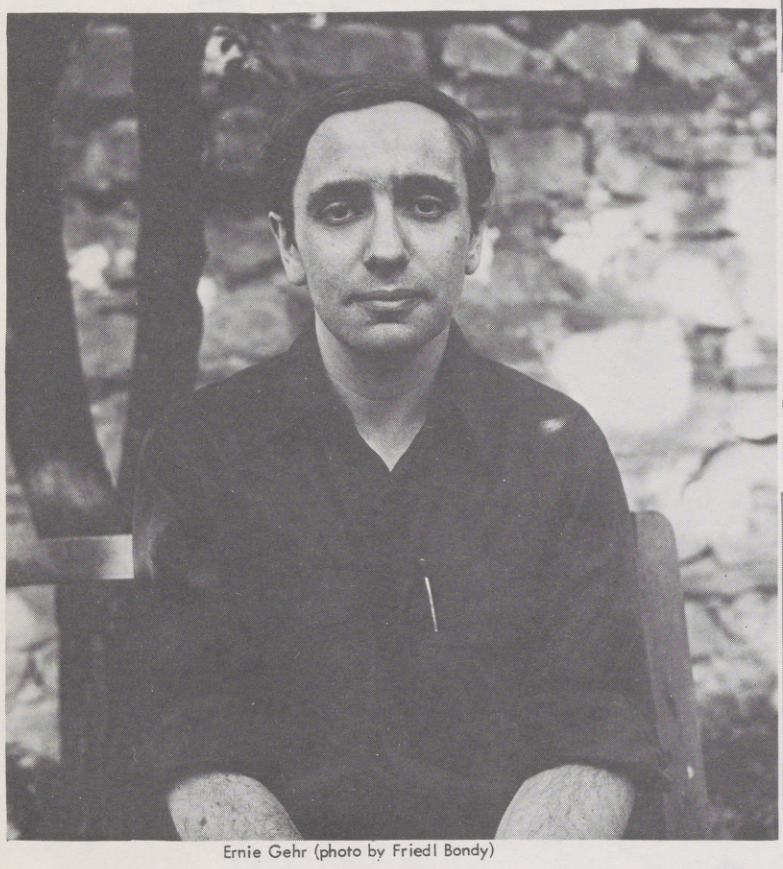
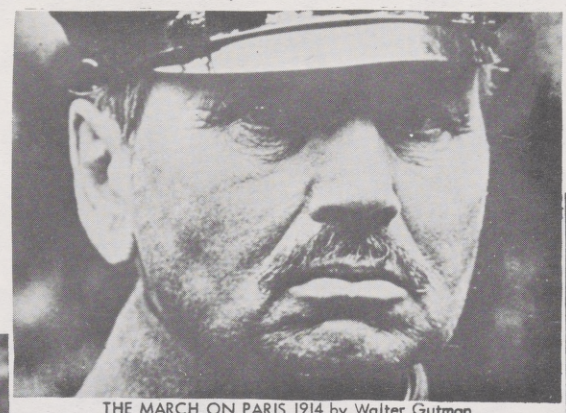
THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

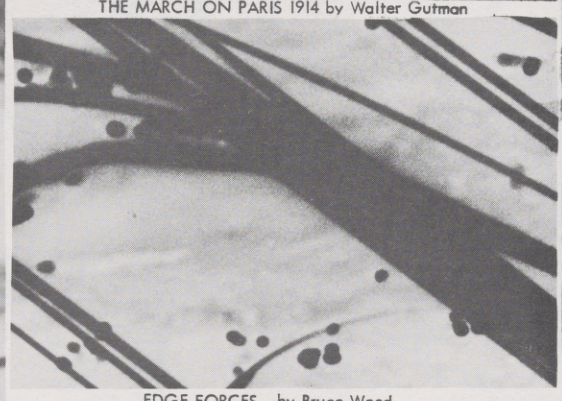
77 Shows (unless otherwise noted) on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission $2. Free coffee. For information call 586-8486.



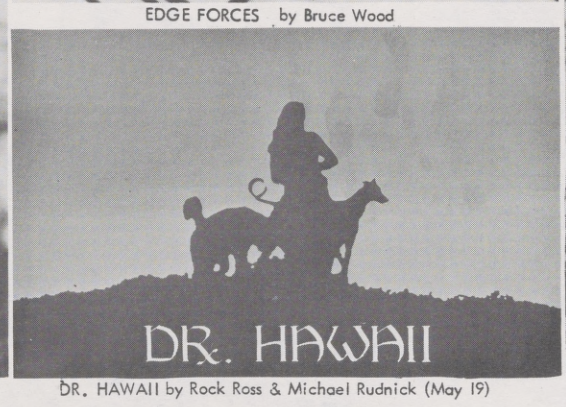
Ernie Gehr (photo by Friedl Bondy)



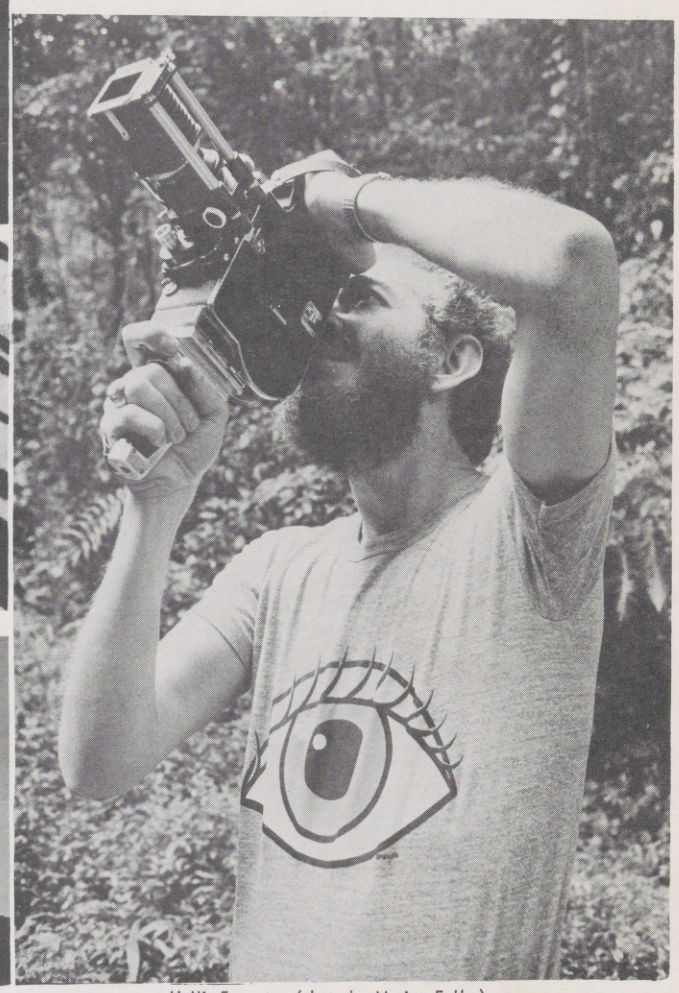
THE MARCH ON PARIS 1914 by Walter Gutman



EDGE FORCES by Bruce Wood



DR. HAWAII by Rock Ross & Michael Rudnick (May 19)



Hollis Frampton (photo by Marion Faller)

APRIL 7: WALTER GUTMAN

"THE MARCH ON PARIS 1914" & "THE GRAPE DEALER'S DAUGHTER"

WITH WALTER GUTMAN IN PERSON

The films of Walter Gutman have shown here many times throughout the years and this is his second one-man show at The Cinematheque. Probably the most distinctive feature in his work is his most unique view of women, which very often takes the form of adoration - of strength as well as physical beauty. In this, his latest film, he creates a supreme romance in an historical setting and, with a healthy amount of sensitive camera work and special effects by Mike Kuchar, creates a whole new world in his best film yet. Of THE MARCH ON PARIS 1914, Gutman writes: "A beautiful young woman who, curse the fates, is a half century younger than me, and I wanted to fly to Europe and especially France in the summer of 1976 and so I thought how can this romantic but somewhat startling idea become real - for while romance is reality, reality also requires structure and there are many structures to the reality of romance. One which was, or at least the effort was, within my power, was to make a film - not a personal film of our amusing adventure but a film which became the secondary raison d'etre of the adventure. So I thought of this film - THE MARCH ON PARIS 1914 - whose working title origionally was "Two Romances". The romances are the tender but intense and only personally comprehended feelings of love which men and women can have, and sometimes the long memories of these, and the much less easily understood, but nonetheless, thruout the centuries, experienced, the huge romance of war." This evening's program will include:
THE MARCH ON PARIS 1914 (70 min.)
THE GRAPE DEALER' S DAUGHTER (52 min.)

APRIL 14: ERNIE GEHR

FILMMAKER FOR THE 70'S

ERNIE GEHR IN PERSON

"The most brilliant new filmmaker to receive recognition during the 70'S is Ernie Gehr. In each of his new works Gehr deploys one or two cinematic principles - so basic that his films might serve as texts of what film is - to transform the screen into a field of concentrated energy. 'No need to tolerate culture here - if you are in visual range you're hit,' wrote Jacobs of Gehr's infamous SERENE VELOCITY - a literal 'Shock Corridor' in which a few alternating focal lengths of an institutional hallway create a stunning head-on movement. Although Gehr has made several films that deal with the Brownian motion of film grain that stands behind the cinematic image, most of his work induces the 'anxiety of never knowing whether it is three dimensional 'illusion' or two dimensional 'reality'." -- Jim Hoberman, VILLAGE VOICE

"STILL is, for me, the first truly proustian film in which I see mood and atmosphere seem to become slowly crystalized on particular objects - as if the whole framed scene and its mood slowly coagulates into - for instance - the mysterious recess of the lush foliage of the tree across the street which the breeze slowly stirs. Or - other occasion...when morning light, in the course of five minutes or so, seems to slowly collect its energy and ends up focused and concentrated - pouring out at me from a half hidden white-something in a second floor window across the street.

"Memory, memory: the seductive memory of the mood and atmosphere of summer morning, afternoon and evening - the burning and obsessive desire I myself have always had to somehow frame and 'make solid' those elusive quiverings - Gehr has succeeded in making what I believe to be the first 'objectification' of atmosphere film, in which the objects and relationships between them end up RADIATING the mood which heretofore I had only been able to think of as a 'container' rather than the 'contained'. The moving and remarkable thing is that this fifty-odd feet of New York City street front that we view for sixty minutes or so, nature and dreams of the forest and sky and wind and wilderness end up being more forcibly present than in any film ABOUT nature forest and sky, etc."---Richard Foreman, FILM CULTURE

The evening's program will include:
SERENE VELOCITY (23 min.), STILL (60 min.) plus two recently completed films as yet untitled.

APRIL 28: HOLLIS FRAMPTON

NEW FILMS FROM "THE MAGELLAN CYCLE"

HOLLIS FRAMPTON IN PERSON

Hollis Frampton is indeed one of the most important individuals working in film today. Every film of his represents a milestone for both himself and for cinema, for he is one of a few who are constantly challenging the conventions of cinema and enlarging (what we would call for want of better words) the "lexicon" and "grammar" of cinema. Frampton's cinema is a mature cinema, a cinema which ranks with the other arts in its importance to Western civilization. For the importance of Frampton's work is that it appeals or rather works with the intellect as well as the senses and emotions.

"The excitement of Frampton's films stems largely from the ideas that are presented. His films have a sensuous intellectuality; they thrill by their engagement in ideas. If Brakhage's great gift is what he does with light and Snow's what he does with space, Frampton's is what he does with conceptual structures....The incredible rigor with which Frampton pursues his theme(s) and the almost infinite number of combinations that he creates from his structures indicates the complexity of Frampton's work." ---Bill Simon, Artforum

For the past five or so years Frampton has directed his creative energies into a massive work-in-progress, the film-cycle MAGELLAN, which when completed promises to be some 36 hours in length. On this evening's program will be included films from MAGELLAN completed since his visit here one year ago: MAGELLAN AT THE GATES OF DEATH (the complete 1 hr. 46 min. version)--a film shot of human cadavers in a medical school--plus some shorter works, including a reel of one minute films.

MAY 5: BRUCE WOOD

ABSTRACT FILMS

BRUCE WOOD IN PERSON

Just returned from a very successful tour of Europe, Chicago filmmaker Bruce Wood now makes his first West Coast sojourn. He describes his films as "abstract visual compositions of calligraphic lines, nebulous forms, and sensuous surfaces. They are successors of abstract expressionist painting, and reveal my concern with painterly 'still' composition. I consider them assemblages, or collages." Of his films in the Rutgers Film Festival in 1975, Carolee Schneeman wrote: "...personal visual insistence, characterized by a concentrated exploration of the film medium itself...formalized spatial definitions of black and white; its effects as texture, velocity, massing, grain, tonality...set off a unique aspect of temporal duration and image-persistence." His films have been well-received Ann Arbor Film Festival Tours in the past. Tonight's program (all black and white & silent) will include:
LATEX SKY (8 min.), RIVER OF STARS (10 min.), ARCTIC DESIRE (7 min.), SILVER TRACES (8 min.), AIRLESS PASSAGE (14 min.), ISLAND DESIGN (17

Thursday at 8:30: COMPILATION FILM OF ALL ENTRIES (The Selection Committee, 12 min.), SWEET AND SOUR (Victor Faccinto, 12 min.), BLACK HARMONY, HI-FI (Ken Ross, 5 min.), DISTANCES (Ken DeRoux, 18 min.), IF BRAINS WERE DYNAMITE (Peter Bors & Tom Burstyn, 28.5 min.), IKARUS (Chuck Hudina & Hans Breder, 2 min.), HALIBURTON (Mary Moulton, 20 min.), SIDEWINDER'S DELTA (Pat O'Neill, 20 min.), IN THE BEGINNING WAS THE END: THE TRUTH ABOUT DE-EVOLUTION (Chuck Statler, 10 min.)

Friday at 8: RAMBLIN' BLUES (Mark Weakley, 3 min.), QUEEN'S PARADISE (Linda Henry, 5 min.), ZEITGEIST (Dan Perz, 8 min.), NICKY, ONE OF MY BEST FRIENDS (Grania Gurievitch, 15 min.), FRAME (Ken Kobland, 10 min.), VIEWMASTER (George Griffin, 3 min.), PYRAMID DRAWINGS (David Haxton, 12 min.), RON AMOK (DOG PARTY)(Doug Wendt, 4 min.), STILL LIFE (Bette Gordon, 3 min.), SUMMER WINDOW TIME EXPOSURES (Charles Lyman, 7 min.) KEINBAHM (Lyn Gerry, 5 min.), BARKRIND (Paul Winkler, 27.5 min.), GRAVITY (David Wechter & Michael Nankin, 9 min.)

Friday at 10: HAND AND BODY TRANSFORMATIONS (Byron Grush, 3 min.), DREAM 733 (Paul Glabicki, 13 min.), STYX (Jan Krawitz, 10 min.), MEDITATIONS (Brian Lewis, 14 min.), NIGUN (Andrea Gomez, 9 min.), CRIPPLE CREEK SHUFFLE (Ulrich H. Kretzschmar, 2.5 min.), FRAMES, CAGES, & SPEECHES (Martha Haslanger, 13 min.), DANCE FOUR (Doris Totten Chase, 6.5 min.), AMERICAN SHOESHINE (Sparky Greene, 29 min.), METAMORPHOSIS (Barry Greenwald, 10.5 min.)

Saturday at 8: PASTEUR^3 (Will Hindle, 23.5 min.), SONOMA (Dennis Pies, 8 min.), MOVING TARGETS (Tim Shepard, 14 min.), TANKA (David Lebrun, 9 min.), ALBUM (Linda Heller, 5 min.), CIRCUMFLEX (Larry Hussar, 3.5 min.), FARMING IS FARMING, THE SMALL FARM IN AMERICA (Douglas Miller & Carol Ramsey, 45 min.), COLD COWS (Franklin Miller, 2 min.)

Saturday at 10: SECTO AND THE SECONAUT (Michael Connor, 9 min.), MUJER DE MILFUEGOS (WOMAN OF A THOUSAND FIRES)(Chick Strand, 15 min.), 11 x 14 (James Benning, 81 min., winner of the top prize at Ann Arbor), COMPILATION FILM (The Selection Committee, 12 min.)

Sunday at 8: WINNERS AND HIGHLIGHTS OF THE TOUR, two to three hours of films chosen by our local judges and awarded a total of at least $350 in local prize money. (Because of time considerations, Saturday's film 11x14 will not be included in this show.) Open screening afterwards.

THURSDAY APRIL 21 THRU SUNDAY APRIL 24:

THE 15TH ANNUAL ANN ARBOR FILM FESTIVAL TOUR

SEE ALL THE FILMS!

This is the only Bay Area stop for this nationally touring package, consisting of 42 prize-winning films from over 470 entries in last month's 15th Annual Ann Arbor Film Festival, the oldest and largest film festival in the U.S. dedicated to personal cinema. The films range from animation, documentary, comedy, to poetic, visual, conceptual, and structural exploration. Every show is a variety. Included are new works by such filmmakers as Pat O'Neill, Will Hindle, Chick Strand, Victor Faccinto, George Griffin, and James Benning. Bargain series tickets will go on sale at 8 PM, Thursday, April 21. Opening the Thursday and Sunday shows will be Pat Oleszko, live in person, whose mind-boggling costumes and mesmerizing performances have, as much as anything, helped make in recent years the Festival in Ann Arbor a real festival. The shows will be:

MAY 12: THE NEW SAN FRANCISCO FILMMAKERS

There is a growing number of film-makers in San Francisco who have their student films behind them and who are now beginning to produce significant works. I think it is also significant to note that every film-maker represented on this program came to San Francisco from some other part of the country lured by the reputation of The San Francisco Art Institute as a place to study and make film. For the makers of these films were at one time, or are now graduate students of the Art Institute. If one could say that there is one dominant characteristic in common to each of these films one would have to say that it is their abandonment of traditional narrative as a form for artistic expression. Their contents are expressed in newer forms; such as the film-portrait, in the works of Fredrickson, Hills and Slon, or the form of "glyphs' in the recent work of Joel singer, which takes sequences of images as non-metaphoric elements in the purely visual language of film. We feel that each of these film-makers has discovered for him or herself in cinema those elements which most suit his or her character as an artist.
our program will include
CHANNELS (5 min.) by Caroline Savage Lee
SCRATCH ON OFF (13 min.) by Mark McGowan
PORTER SPRINGS pt. 2 (9 min) Henry Hills
GABBY GOES HAWIIAN (5 min.) by Linda Fredrickson
MY BROTHER (6 min.) by Jonathathan Slon
AS THE SUN GOES DOWN A HOLE APPEARS IN THE SKY (11 min.) by David Gerstein
ENDURANCE (6.5 min.) by Margaret J. White
GLYPHS pts. 1&2 (30 min.) by Joel Singer
plus open screening afterwards

MAY 19: FILM SATIRE

Presented here is a selection of films - some old, some new - which satirize everything from American sexuality, TV watching & beautiful men to film and film-viewing. Our program includes:

THREE COLLOQUIES (18 min.) by Will Baker
A parody of educational films, starring Shenan Egan, of the Specific Film Institute.

MR. TRI STATE (12 min.) by Tom Palazzolo
A record (and more) of a body building contest held in Chicago, and featuring "some of the best bodies in the mid-west."

TAKE OFF (10 min.) by Gunvor Nelson
"Ellion Ness, a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally trancends it."
--B. Ruby Rich

DR. HAWAII (45 min.) By Rock Ross & Michael Rudnick
A multifaceted film illustrating one person's increasing insanity and demise as a result of watching television too seriously.

plus open screening afterwards

MAY 26: HELENE KAPLAN

AT THE EDGE OF THE NIGHT OF CREATION

HELENE KAPLAN IN PERSON

Helene Kaplan comes to us from New York City where she has presented several one-person shows over the past three years. This is the first of what we hope will be many appearances here in the west. Of her first show at The Collective For Living Cinema in January of 1974 Jonas Mekas reported in the Village Voice, "The number one characteristic of all Helene Kaplan's works presented at her first major show is the freshness of seeing...she keeps looking at things, at very ordinary, daily things and then she presents them to us, in her films, lovingly, freshly, and formally interestingly. An old, tasteless Disney Pluto Clock; a view of an old theatre popcorn counter; a conveyor belt in a cafeteria; a brief conversation between two women--she takes these very ordinary scenes and by means of the angle of looking and by formal rearrangement (primarily by repetition--not loops, however) she makes them interesting to lookat, she creates aesthetic cinematic states."

And of her most recent show, Amy Taubin in the Soho Weekely News writes, "Kaplan is a very skilled and authoritative technician. The raw directness and lack of seduction of her images nearly cause one to overlook the subtle complexity of their filmic generation and it is to this complexity that they owe their visual strength."

The Program will include:
AURICON TEST ROLLS (7min.)
MONSTERA DELICIOSA (15 min.)
THE VESTAL THEATRE (13 min.)
UNTITLED DAILE AND STEPHIE FILM (AUDITIONS FOR DIALOG) (15 min.)
CONVEYOR BELT: LEFT: RIGHT (10 min.)
24 EGGS (3min.)
ROSE AND SEYMOUR AT HOME IN QUEENS (6min.)
MARCIA (homage to Tod Browning) (7 min.)
PLUTO (8 min.)
PLUTO II (8 min.)
COMPULSIVE FILM LOOP (4 min.)

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation For Art In Cinema/339 Head St./ San Francisco, CA 94132.